

Hard Feelings

Leslie: "You're worried about that *snot*, Barbara Holland."

Bernie: "What? Why should I be?"

Leslie: "You really *are* a bastard, Bernie Hergruter. I *hate* you! (Exit Leslie.)

"Background."

"Cut."

"Daryl?"

"Let's do it one more time."

"First positions everybody."

Carl Marotte and Stephanie Miller, who two years ago were Dawson College classmates, are working through Shot 463 of **Hard Feelings**, a \$4 million Astral Bellevue Pathé production directed by Daryl Duke, shooting on location at Pointe Claire's John Rennie High School. Marotte and Miller are surrounded by over 60 extras, John Rennie students

costumed in khaki trousers, butch cuts, penny loafers, pleated skirts, rolled hairdos, and bobby socks: most of the extras weren't even born in 1963, the period in which the film's action takes place. "C'mon, everybody up. Lots of energy for this one," commands first assistant director Bill Corcoran. Energy is a valuable commodity on a Daryl Duke film, because Duke shoots and re-shoots until he gets it right.

The lean, white-haired, and composed director stands before a row of lockers rehearsing his actors between takes. Carl Marotte as Bernie Hergruter, the film's 16-year-old hero, confronts Leslie Wolstein (Miller), 'the fast girl', the morning after the night before where Carl forgot his condom wrapper in the bedroom of

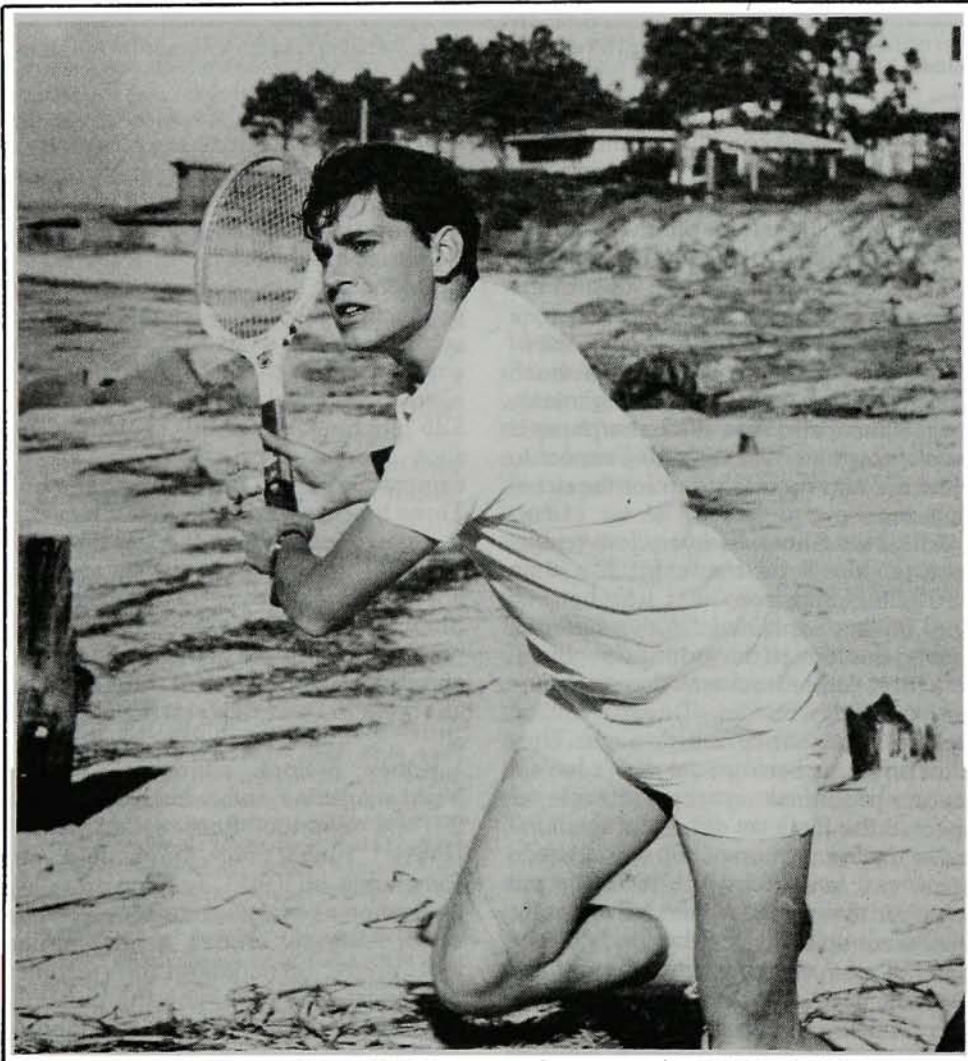
the home where Leslie was babysitting. Working on Miller's American accent and helping to fine-tune her performance, Duke coaxes the tone he wants from his actress as she repeats her line: "That *snot*, Barbara Holland...That *snot*, **Barbara Holland**...That *snot*, **Barbara Holland**." The two crack up once they get it right.

"Daryl accepts nothing but the best, and I hate any director who accepts mediocrity," says Allan Katz, who plays Bernie's sexually obsessed best friend Lee Bridgman. "Often he'll say one sentence — one word — and right away I know in my mind he was right." Adds Lisa Langlois, who plays Barbara Holland, Bernie's love ideal; "Daryl tells you exactly what he likes. He has a distinct, preconceived idea of how he sees you, and he doesn't want to compromise. This is the first Canadian film I've done where the director has absolute artistic say." Comments Duke, "Artistic control doesn't exist on a piece of paper, but I have (producer) Harold Greenberg's confidence — that's why he hired me."

This afternoon Duke films Shot 463 eleven times: he prints takes six and eleven. "Everything," he says, "the extras, the background, the arrival, the departure, and the performance, has to be right." How does he know when it's right? "I just know. I guess my ability to choose the right shot at the right time is what entitles me to earn a dollar." But Duke can afford to shoot eleven times if he wants: he has structured his scene so that additional shooting will require only one more camera set-up. Apparently, he's not waiting to get it right in the editing room, he intends to get it right now.

The repetitive shooting exasperates some of the crew and the extras, but it's nothing but helpful to Marotte and Miller. Their performances improve with each successive take, as they find the scene's texture and cadence. Miller's parting "I hate you", loud and forced in the early takes, becomes a purring, venomous, infinitely superior understatement by take eleven. "It's just fantastic when everything in a performance comes together," beams a happy Stephanie Miller after the shot. "Acting is fun, you know. It really is fun."

"It's a character story and a tough story, one that doesn't pretty things up, about teenagers talking on the edge of their emotions," says Daryl Duke of **Hard Feelings**. Adapted from the novel of the same name by Don Bredes, it's the bitter-sweet story of a young man's swift and painful emergence to adulthood on Long Island in 1963, a period Duke describes



Love is the name of the game, and playing for all he's worth is Carl Marotte as Bernie in **Hard Feelings**

as, "The end of American innocence, just before Kennedy's assassination and the emergence of British rock music in America. Before drugs and birth control pills changed high schools forever."

Casting required young but experienced actors, and Duke crisscrossed North America "about five times from mid-September to mid-October," visiting New York, Los Angeles, Vancouver, Denver, Houston, Chicago, Toronto, and Montreal in search of the right performers. Particularly the 'right' Bernie Hergruter, who would have to bear the awesome pressure of appearing in nearly every scene. "It's enough for a 40 or 50-year-old veteran, let alone a young guy," says Duke. "It requires amazing discipline. You have to be on set all the time, and you can't go goofing around with your friends at night." Just as the film depicts Bernie Hergruter's passage into manhood, the production itself may be 21-year-old Carl Marotte's passage into stardom. Director Duke has nothing but praise for his young actor. "Carl is just fabulous, really a fine performer. He has terrific concentration, good looks and sex appeal, range, knowledge of self, voice and confidence. He could be a major star."

Marotte admits the responsibilities of his role to be "more than a physical strain, but an emotional strain as well." How does he handle it? "This sounds corny, but I try not to think about it. I take each day as it comes and try not to deal with the overall situation." He praises the strong script for giving him "a meaty role" as

Bernie, whom he describes as, "the universal youth who realizes what being a man is going to be about — that growing up never really stops."

The production initially was scheduled for two-and-a-half weeks of shooting in Atlanta, an actual location in the script, but equipment problems, weather, and the replacement of original D.O.P. Mike Lente with Harry Makin during the second week lengthened the Atlanta stay to six weeks. "I'm glad we stayed," says Duke. "The more it became fall up here, the less we could deal with it, so we kept adding sequences down there." Of Lente's dismissal, Duke explains he wasn't getting "the right look" from the cinematographer, but would not elaborate further than saying, "I would have to take you into the screening room. I would have to get very specific, and unkind."

The Canadian stars of **Hard Feelings**, Carl Marotte, Lisa Langlois, Allan Katz, and Stephanie Miller, are encouraged by the opportunity of a major role. "Daryl had the guts to pick Canadians," says Katz. "He picked people because they were right for the role, not because they were on *Eight Is Enough*." Still, ability and not national origin is what counts on set, and all have respect and high regard for their American co-stars Charlaine Woodard, Vincent Bufano, and Grand Bush. "We're all aspiring young actors, so we identify with each other's plights," says Langlois. "Before, on set, I was always 'The Daughter'. Now, I'm 'The Girlfriend'. I'm having a wonderful time."

Bruce Malloch

Key to Credit Abbreviations

p.c. production company **p.** producer/
production **d.** director **d.o.p.** director
of photography **sc.** script/screenplay
ed. editing/editor **mus.** music **sd. rec./**
re-rec. sound recording/re-recording
a.d. assistant director **asst.** assistant
loc. man. location manager **ward.**
wardrobe **cost. des.** costume design
set dec. set decoration **cam. op.**
camera operator **elec.** electrician **carp.**
carpenter **special efx.** special effects
acct. accountant **compt.** comptroller
sec. secretary **l.p.** leading players
pub. publicity **col.** colour **dist.** distri-
butor.

ERRATUM

In issue No. 71 of Cinema Canada an error appeared on page 39 in the article "Stephen Young—All Things Considered:" Maxine Samuels, and not John Trent, was the producer of the *Seaway* series. And in the In Progress report on *Comics Marty Galin's* name was misspelled Balin. Our apologies to all concerned. Ed.



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p.c. Draht Production (Astral) Ltd. (1980) **p.** Harold Greenberg **exec.p.** Joyce Lukon, Joe Wizan **p.exec.** Don Carmody **d.** Daryl Duke **exec.asst.** Victoria Barney **p.man.** David Earl Pamplin **unit man.** Josette Perrotta **loc.man.** François Leclerc **asst.loc./unit** François Sylvestre **acc't** Rejane Boudreau **p.acc't.** Kay Larham **bookkeeper** Dougal Boone Caron **p.sec.** Luise Massari **asst. to p.** Cindy Morton Rossy **a.d.** Bill Corcoran (1st), Michael Williams (2nd), François Ouimet (3rd) **cont.** Sarah Grahame **cast.(Mtl.)** Helen Robitaille, Duo Casting **cast.(T.O.)** Ali Karnick, Karnick/Armstrong **art d.** Douglas Higgins **art depart. p. asst.** Andy Waxman **financial coord. art depart.** Mary Calia **prop. buyer** Leslie Dizgun **set props** Jacques Chamberland **set dress** Jenepher Hooper, Robert Barbeau (asst.) **cost.** Patty Unger, Christine Gribbon (asst.) Karen Lange-shaw (2nd asst.) **make-up/hair superv.** Tom Booth **hairstylist** Benjamin Robin **asst.hair/make-up** Normande Campeau **d.o.p.** Harry Makin **cam.op.** Harald Ortenburg, Neil Seale

(1st asst.), Glen McPherson (2nd asst.) **stills** Josh Nefsky **sd.mix** Richard Lightstone **boom** Jim Thompson **gaf.** Dave Usher **best boy** Chuck Hughes **1st elec.** Alex Amyot **key grip** Monty Montgomerie **grip** Jean-Maurice de Ernsted **laborer** Dermot Stoker **craft serv.** Hank Labelle **transp. co-ord.** Rick Disensi **drivers** Michel Coté, Jim Disensi, Rio Libero, Ted Wilson **p.a.** Gail Goldfarb, Heather Elton, Michael Bernardelli **post p. superv.** John McAulay **ed.** Tony Lower **asst.ed.** Bev Neal, Bernie Kershner **p.r.** Suzanne Daningburg, David Novek Associates Inc. **l.p.** Carl Marotte, Allan Katz, Vincent Bufano, Lisa Langlois, Annette McCaffrey, Charlaine Woodard, Grand Bush, Stephanie Miller, Sylvia Llewellyn, Michael Donaghue, Joanne Vannicola, Janice Chaikelson, Tara O'Donnell, Phillip Spensley, Walter Massey, Matt Birman, Cindy Larsen, Mark Walker, Linda Clark, Gershon Resnir, Elton Beckett, Kenny Raskin, Bert Elliott, Randy Patrick, Rita D. Byrd, Larry Kuackenbush, George Nikas Mitch Martin, Chris Read, Bruce Smith, Brian Kaulback, Vlasta Vrana, Johnny Watson, Charles Darden, Malik Purley, Vivian Edwards, Renee Girard, Irene Kessler, Geoff Toole, Kate Trotter, Walker Boone